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ROBERT KIRKMAN CHARLIE ADLARD DAVE McCAIG

THE WALKING DEAD™

DELUXE

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ANTERIORMENTE:

Andrea luchó contra Thomas y corrió en busca de ayuda. Rick intervino, pegándole con tantas ganas a Thomas que se destrozó los puños. Esto condujo a la declaración de una nueva regla para su comunidad: si matas, mueres.

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GRACIAS POR LLEVARTE DE ALLÍ A LOS CRÍOS, *ALLEN.*

¡CARL!

¿ESTÁS BIEN, HIJO?

¿PAPÁ ESTÁ *LOCO?*

¡¿VA A MATAR-NOS?!

¡NO, CARL-- NO! VEN AQUÍ.

ATACÓ A ESE HOMBRE. NO QUERÍA DEJAR DE *PEGARLE,* MAMÁ. ¿POR QUÉ LE PEGÓ *TANTO?*

TU PADRE TENÍA UNA *RAZÓN* PARA ATACAR A ESE HOMBRE. MATÓ A RACHEL Y A SUSIE--*INTENTÓ* MATAR A *ANDREA.* ERA UN *HOMBRE MALO.*

¿MALO COMO *SHANE?*

SÍ--*MUY* PARECIDO A SHANE.

PERO YO MATÉ A SHANE ***ANTES*** DE QUE MATARA A NADIE.

ASÍ ES, PERO-- PERO TÚ-- HICISTE *LO CORRECTO.*

Y YO TAMBIÉN.

ALLEN, ¿PODRÍAS DEJARNOS UN *MOMENTO*?

CLARO, RICK. VENGA NIÑOS, DEMOS UN MOMENTO PARA *HABLAR* A LA FAMILIA *GRIMES*.

NO TOMO ESTAS DECISIONES *A LA LIGERA*, LORI. LO PIENSO TODO MUY BIEN.

SÉ QUE LA COSA *SE CALENTÓ* UN POCO ANTES Y PUEDE QUE NO HAYA PARECIDO COMPLETAMENTE *RACIONAL*--PERO LO HE SIDO.

SOY AGENTE DE LA *LEY*. PUEDE QUE YA NO TENGA QUE *RESPONDER* ANTE NADIE--PERO ESTA GENTE ESPERA QUE LES MANTENGA *A SALVO*. LES *DEBO* EL HACER TODO LO QUE ESTÉ EN MI MANO PARA CONSEGUIRLO.

DONDE YO VEO *JUSTICIA*, TÚ VES OTRO *ASESINATO*. MÁS QUE NADIE AQUÍ--*TE* NECESITO DE MI LADO, CARIÑO. DE LO CONTRARIO YA NO PODRÉ *SOPORTARLO*. NECESITO QUE LO VEAS DESDE *MI* PUNTO DE VISTA.

YA NO SÉ *LO QUE* VEO, RICK.

NO SÉ SI ES PORQUE ESTOY **AGOTADA** O SI ESTE EMBARAZO ES COMPLETAMENTE **DIFERENTE** QUE EL DE CARL--PERO APENAS PUEDO **PENSAR** CON CLARIDAD.

REACCIONO **EXAGERADAMENTE,** DEJO QUE LAS COSAS ME **AFECTEN,** SACO CONCLUSIONES PRECIPITADAS. **SÉ** QUE LO HAGO Y NO PUEDO **EVITARLO.**

NUNCA HABÍA TENIDO TANTO **ESTRÉS** EN MI VIDA. SUPONGO QUE ME ESTÁ PASANDO **FACTURA.**

LO SIENTO, RICK. DE **VERDAD.**

ES UN **ASESINO**-- NO CABE DUDA-- **YO MISMA** HABRÍA DISPARADO A DEXTER EL DÍA QUE CREÍ QUE LO HABÍA HECHO SI HUBIERA **SABIDO** QUE ERA CULPABLE.

NO PODEMOS **DEJARLE** AQUÍ--Y DEJARLE MARCHAR **ES** PEOR. TIENES RAZÓN.

TENEMOS QUE **MATARLE.**

¿NO ESTÁ **MUERTO?**

TODAVÍA NO. PERO SI QUEREMOS IMPEDIR QUE MATE A NADIE **MÁS,** TENEMOS QUE MATARLE. ¿LO ENTIENDES, CARL?

SÍ, ES UN TIPO MALO--COMO **SHANE.** PODRÍA **MATARNOS.**

NO LO HARÁ, HIJO. TE LO **JURO.**

VALE--SIÉNTATE AHÍ MISMO. TODAVÍA TENGO EL KIT DE *PRIMEROS AUXILIOS* DE LA *CARAVANA.* DEJA QUE LO COJA.

SEGURAMENTE *HERSHEL* LO COSERÍA MEJOR, PERO NO CREO QUE *PUEDA* AYUDAR A *NADIE* DESPUÉS DE LO QUE HA SUFRIDO.

YO TAMPOCO ESTOY DE MUY BUEN HUMOR-- ESE CABRÓN HA INTENTADO *MATARME.*

¡DIOS! ¡DUELE *QUE TE CAGAS!*

MIRA HACIA ADELANTE-- A VER SI PUEDO DETENER LA HEMORRAGIA. CREO QUE YA *CASI* HA PARADO. ESTO SERÁ *SOBRE TODO* PARA LIMPIAR.

¿ME HA CORTADO LA *OREJA?* DIME QUE NO ME LA HA CORTADO. *SENTÍ* QUE LO HIZO, PERO NO HE TENIDO OCASIÓN DE COMPROBAR-LO.

HAS *PERDIDO* EL LÓBULO-- PERO SEGUIRÁS PUDIENDO *OÍR.*

OÍR ME IMPORTA *UN PITO.* NO QUIERO PARECER UN *MONSTRUO.*

NO TIENES NADA DE QUÉ PREOCUPARTE. EN CUANTO TE LIMPIEMOS, ESTARÁS TAN GUAPA COMO *SIEMPRE.*

¿TE *QUEDA* ALGO EN ESE KIT DE PRIMEROS AUXILIOS QUE ME SIRVA?

AQUÍ TENGO MÁS DE MEDIA BOTELLA DE *AGUA OXIGENADA* CON TU *NOMBRE.* SIÉNTATE Y VEAMOS ESA *MANO.*

TE *ADVIERTO* QUE--*NO* ES *AGRADA-BLE.*

¡DIOS MÍO, HIJO! CREO QUE TE HAS *ROTO TODOS* LOS DEDOS. TE HAS *DESTROZADO* LOS NUDILLOS. ESTO NO SE VA A CURAR *DEL TODO,* RICK... NI POR *ASOMO.*

NO CREO QUE PUEDAS VOLVER A *USARLA.*

YA ME PREOCUPARÉ DE ESO *MÁS TARDE*-- TÚ *LIMPIALA.* NO QUIERO QUE *ENCIMA* DE TODO SE ME *INFECTE.*

NO ME ARREPIENTO DE NADA.

TE HAS LIBRADO. *NO* FUISTE TÚ.

¿Y YA ESTÁ? ¿ES **TODO** LO QUE VAS A DECIR?

ESO ES TODO. ¿VAS A ARMAR *BRONCA?*

¿TODAVÍA TENÉIS TODAS LAS *ARMAS?*

SÍ. HASTA LA *ÚLTIMA.*

AUNQUE DESPUÉS DE LO QUE *HEMOS* PASADO, LO ÚLTIMO QUE QUEREMOS ES *USARLAS.*

¿AH, SÍ? BUENAS NOTICIAS, SUPONGO.

¿QUIÉN *FUE?* EL QUE LO HIZO, QUIERO DECIR. *¿ALLEN?* SE LLAMABA ASÍ, *¿NO?* DESDE LUEGO *PARECÍA* LO BASTANTE LOCO.

UNO DE LOS *TUYOS.* THOMAS-- EL "*EVASOR DE IMPUESTOS.*"

HMM. NO SABÍA *POR QUÉ* ESTABA AQUÍ, PERO *SABÍA* QUE NO ERA POR *EVASIÓN DE IMPUESTOS.* NUNCA ME FIE DE ÉL.

YA NO ME FÍO DE *MUCHA* GENTE.

¡CUIDADO CON LO QUE DICES, CHICO!

WHAP!!

¡¿HE PERDIDO A DOS HIJAS MÁS Y TENGO QUE AGUANTAR *ESTO*?! ¡NO TE EDUQUÉ *ASÍ*!

LA BIBLIA DICE "*¡HONRA* A TU PADRE Y A TU MADRE!" ¡¿QUIERES ENTRAR EN EL *CIELO* DICIÉNDOME QUE *MATÉ* A MIS HIJAS--DICIÉNDOME QUE HACER LO QUE PUEDO PARA MEJORAR NUESTRAS VIDAS ESTÁ *MATÁNDONOS*?!

¡¿QUIERES IR AL *INFIERNO*, HIJO?!

¡NO-- ACK!

¡NO!

KRAK!

¡PAPÁ! ¡DEJA DE PEGAR-ME!

¡¡DEJA DE PEGARME, PAPÁ!!

NO *VUELVAS* A HABLARME ASÍ.

¿HERSHEL?

HERSHEL, LE *PILLAMOS.*

ENSÉÑA-MELO.

POR AQUÍ.

ASÍ QUE, ¿CREES QUE LAS COSAS VAN A CALMARSE *PRONTO?*

¿ACASO NO LO HAN HECHO? ES DECIR--AL MENOS *YA* NO TENEMOS A LOS *MUERTOS* ACECHANDO A LA VUELTA DE CADA ESQUINA.

CIERTO, PERO, ¿TÚ TE *SIENTES* MÁS SEGURA? RICK ALTERNA ENTRE ASQUEROSAMENTE *OPTIMISTA* Y COMPLETAMENTE *ENFURECIDO.* DESDE LUEGO EL *NÚMERO DE BAJAS* SIGUE AUMENTANDO.

AQUÍ ESTAMOS SEGUROS--PERO, ¿HASTA *CUÁNDO?* ESTE SITIO *TIENE* QUE SER UN *BLANCO...* ¿QUÉ PASARÁ CUANDO ALGUIEN MÁS *ORGANIZADO* LO QUIERA?

HACE QUE ME PREGUNTE SI NO HABRÁ UN CLAN DE GENTE NORMAL COMO NOSOTROS HOLGAZANEANDO EN UN *WAL-MART,* VIVIENDO A BASE DE CERDO Y JUDÍAS--JUGANDO *A LAS CARTAS* TODO EL DÍA. TIENE QUE HABER UNA VÍA *MÁS FÁCIL,* ¿SABES?

¿QUÉ ESTÁS *SUGIRIENDO?* ¿CREES QUE DEBERÍAMOS *IRNOS?*

MIRA, TODAVÍA NO LO SÉ--LO ESTOY *PENSANDO.* RICK *DIJO* ALGO DE QUE LOS *CAMINANTES* VENÍAN EN MANADAS AHORA QUE HACÍA MÁS CALOR...

PERO TENGO QUE PENSAR--SIN DUDA LA CARAVANA SERÍA *AMPLIA* PARA SOLO NOSOTROS DOS. NO TENDRÍAMOS QUE LLEVAR TANTA *COMIDA,* SERÍA MÁS FÁCIL SALIR DE UN APRIETO SIN *PERDER* A NADIE...

COMO HE DICHO-- LO ESTOY *PENSANDO.*

CUANDO HAYAS PENSADO EN TODAS LAS *POSIBILIDADES,* HÁZMELO SABER, *DALE.* NO ME GUSTA LA IDEA DE *ABANDONAR* A TODOS--PERO IRÉ A DÓNDE *TÚ* VAYAS.

QUIERO QUE *QUEDE CLARO.*

TÍOS--¿DÓNDE *COJONES* ESTÁ? ¿QUÉ HABÉIS *HECHO* CON ÉL?

DEJAR LA *BASURA* CON LA *BASURA*--HEMOS PENSADO QUE PODRÍA HACER SU ESPERA TAN DESAGRADABLE COMO FUERA *POSIBLE.*

TAN SOLO *METERLE* AHÍ DENTRO ME ESTABA MATANDO.

SI NO LE HAS ROTO DEMASIADO LA *NARIZ*--LO *ESTARÁ* DISFRUTANDO.

¡NO HAY *VENTILACIÓN* AHÍ DENTRO! SE *ASFIXIARÁ* ANTES DE QUE PODAMOS *AHORCARLE.* ESO ES DEMASIADO *BUENO* PARA ÉL.

SACADLO DE AHÍ.

NO HABÍA PENSADO EN *ESO.* SIMPLEMENTE ME GUSTÓ LA IDEA DE QUE SE REVOLCARA EN SU PROPIA *MIERDA.*

ENCERRADLE EN UNA *CELDA* MIENTRAS REUNIMOS LOS MATERIALES. LE TIRAREMOS DE UNA *TORRE DE VIGILANCIA* CON UNA *SOGA* AL CUELLO. ESO ACABARÁ CON ÉL.

DEJARÉ QUE EL *SEÑOR* TE *JUZGUE.*

QUIERO QUE *SEPAS* QUE TE *PERDONO.*

HERSHEL-- DE TODOS MODOS VAMOS A *AHOR-CARLE.*

LO SÉ.

QUIERO VERLO.

VOY A VER A *MAGGIE.* ¿TE PARECE?

SÍ, *TRANQUILO.* ADELANTE. YO TAMBIÉN VOY A VER A *CAROL*-- A VER CÓMO ESTÁN ELLA Y *SOPHIA.*

HEY, MAGS. *UM*-- ¿CÓMO LO LLEVAS?

CREO QUE VOY A DEJAR DE QUERERTE.

¿PARA *QUÉ?* VAS A *MORIR* COMO *TODOS* LOS DEMÁS...

VAMOS-- TENGO QUE *SACARTE* DE AQUÍ. *NO PUEDO* DEJAR QUE TE *MATEN.*

NO LO HARÉ.

LEVANTA. TENEMOS QUE HACERLO ANTES DE QUE VUELVAN.

ESTÁS *LOCO.* NO ERES *MALO.* NECESITAS *AYUDA.*

LO QUE *QUIEREN* HACERTE ESTÁ *MAL.*

¡¡HUAKK!!

¡MRPHG RUAGH PHROAR!

WHUD!

¡SOCORRO! ¡QUE ALGUIEN ME AYUDE!

¡HURGH! ¡HUMPH!

WRAMM!

¡WUAGG!

¡WRAUGH!

WRUDD!

¡¿POR QUÉ?!

¿POR QUÉ ME HAS HECHO ESO? ¡IBA A AYUDARTE!

¡HUMMNG!

¡HORMING!

¡PUTA!

¡COMO DES UN PASO MÁS HACIA ELLA, TE VUELO LOS PUTOS SESOS!

¡NO ME PONGAS A PRUEBA!

BLAM!
BLAM!

AHORA ME SIENTO UN *POCO* MEJOR.

BLAM!
BLAM!
BLAM!
BLAM!
BLAM!

¡DIOS SANTO!

PREPARAOS PARA CERRAR LA PUERTA *CAGANDO LECHES* CUANDO VOLVAMOS *ADENTRO.*

CHICOS, ¿LISTOS?

AUNQUE NO LO ESTUVIERA--LO HARÍA *IGUALMENTE* PARA PODER VOLVER *ADENTRO.*

VAMOS-- *UNG*-- ALLÁ.

ESTO-- *NO* NECESITO *VERLO.*

¿SE ACABÓ? ¿ES SEGURO SACARLOS?

SÍ--PERO NO DEJES QUE SE ACERQUEN *A VER* LA PARTE DELANTERA DEL PERÍMETRO DEL RECINTO.

POR *SUPUESTO.*

ASÍ QUE--SE HA QUEDADO ALLÍ... *¿MIRANDO?*

FUE *IDEA SUYA.* SUPONGO QUE ES UNA FORMA DE *PASAR PÁGINA.* PREFIERO NO *PENSARLO.*

¿DÓNDE *ESTÁ* PATRICIA? ¿LA HAS *VISTO* DESDE QUE--?

NO. ¿QUÉ VAS A *HACER* CON ELLA?

¿QUÉ *PUEDO* HACER? NO PODEMOS *PEGARLE* O ENCERRARLE--NO SOMOS *ANIMALES. HABLARÉ* CON ELLA, SUPONGO.

NO ES *NECESARIO.* ESTÁ CON *NOSOTROS.*

NO VAS A HABLAR CON NADIE--NI A DARLE ÓRDENES A NADIE, MACHOTE. NO CUANDO HAYAMOS ACABADO.

¿DE DÓNDE HABÉIS SACADO ESAS ARMAS?

¡DIOS! ¡¿QUÉ ESTÁIS HACIENDO?!

¿POR QUÉ HACÉIS ESTO?

POR SI NO LO HAS NOTADO, NO ESTÁS EN POSICIÓN DE PREGUNTAR UNA MIERDA. AHORA SUELTA ESA PUTA ARMA O TE VOLARÉ LOS SESOS ENCIMA DEL MARICÓN DE TU HIJO.

CABRÓN.

TE LO DIRÉ LA MAR DE *CLARO, GRANJERO.*

NOSOTROS ESTÁBAMOS AQUÍ *ANTES*--Y HABÉIS ABUSADO DE NUESTRA HOSPITALIDAD *MUY RÁPIDO.*

FUERA DE MI PUTA CASA.

WRITE TO US AT: **WALKINGDEAD@SKYBOUND.COM**

Hey, all! Amanda here, and my very first Letter Hacks. I'm coming into this in the thick of it, and man, it feels like our group can't catch a break. I really thought the prison was going to work out for them... what should have been a sanctuary has been nothing but trouble and heartache so far. The way things shake out with Dexter is one of my favorite mini storylines in the series. There's a lot of "What ifs" we can ask ourselves while reading THE WALKING DEAD, but I always thought the judgement passed on Dexter after the murders of Rachel and Susie and in the wake of you know... the zombie apocalypse, deserved a closer look. Maybe nothing would have changed... but what if...

I'll be back next issue with more philosophical "What Ifs" and my own heartache thinking about them, but in the meantime, enjoy these old school Hacks!

Issue #18--the one that got away from me. This was a weird one. The way I write these things is in steps. I kick stuff around in my head for months jotting down notes here and there, then I sit down and I write a plot on paper--then I use that plot as a guideline while I type this sucker up in script form. Well, my plot for this issue and the script are almost entirely different. I had a major development planned for this issue, but the characters informed me they weren't ready--then Maggie wouldn't let me hang Hershel, then Dexter and Andrew wouldn't leave without a fight. It's hard to explain--I had things planned out--but as I typed the dialogue things changed, the characters took over and things went in other directions. It was kind of scary.

I hope it turned out okay. At least it looks pretty.

This wraps up the "Safety Behind Bars" arc and ends it with a cliffhanger (tee hee). Starting next month--more of the same!

Oh, and our letters page will be cut short this month to make room for the much requested character pages that will follow this letters page. HOORAY. Speaking of letters:

Dear Mr. Kirkman,

I am becoming more impressed with your ability to develop characters than I thought possible.

The bitterness between Rick and Lori adds even more tension to an already fragile situation and makes Lori a bit of an antagonist. I'm anxious to see how serious she was when she said, "I'm sick of him." I also found it poignant that Rick felt the need to reconcile with Shane. In every zombie/apocalypse story I've always wanted as much detail as possible, especially what was going through the minds of the individuals and that would motivate them.

Regarding motivation, what have you got against poor Herschel? His kids are getting whacked left and right. You're for guns right? And since Herschel is anti-gun you're making his life even more miserable. That's fine by me. I'd rather have a gun and not need it, than...you get the picture.

It's an interesting "who-dunnit" you've added as well. It's a matter of who knew where the barber-shop was and when they knew it. Inmates are first up obviously. And I'd mention the other character's by name, but they escape me. In time though, I'm sure the more you develop them (rather than whacking them left and right) I'll remember them as easily as Rick, Lori, and Herschel.

Now that this is my second letter, I'll return to comic-book letter format, with questions.

1) Communication. Hasn't anyone at that prison thought of checking out a radio/transmitter to try to find out what's going on in the rest of the world? Electricity is the only thing holding them back. Nearly all modern prisons have on-line access even.

2) Is Rick planning on returning to his hometown to invite the man and his son to comeback with him? I thought that was the first place he would head after going and getting Herschel and his family.

3) Everyone has been asking for one-shots to add to the back story. Have you considered introducing a new character by first starting with their back story (i.e. from the moment "all hell broke loose/to the present")?

4) Television. I'm sure you've seen the previews for "Sin City" and "A Scanner Darkly," or even seen "Sky Captain..." If you had final say on design for a television series based on TWD would you prefer those styles of "live-action" animation, or simply black & white & greys?

I'm really starting to enjoy the greys as much as the penciling. Too bad I can't remember the guys name who does that (I'm not typing this at home). But give him credit anyway.

Sincerely,
Merl Key

1) The haven't found a radio yet. Give them time. They really haven't had a chance to explore the prison at all.

2) It's a long way away—but it's not out of the question.

3) I don't really want to dilute the property with spin-offs. I'm not really into cashing in. Give me another month or so...

4) I'd prefer live action--it just seems more real.

Cliff appreciates the compliment, even though you forgot his name.

I've been reading The Walking Dead since issue 10. I bought the first trade and all other issues I could find to catch up.

I've been reading comics since 92' when I was 9, so I'm not going to lie to you and tell you this is first letter I wrote to a comic, but if it's printed or if I actually get a response than that will be a first for sure. (Though when I was 12 or possibly 13 I had it figured out, letters written to comic books go to the same place letters written to Santa go and haven't written a letter since.) I love the book, I really do, but I'm also not going to sit here and enumerate the reasons why, I think it would sully it somehow.

I will say that it is the reason I have a pull list at my comic book shop. Before this title came out I had no trouble getting an issue of anything, and now this sucker comes out and I have to get a pull list or else I'll miss an issue. Also, because of this book I've added Invincible and Marvel Team-Up to my pull list. My shop never seems to get Brit in, but I'm dying to read it. I read an interview someone did with you (It was linked by Tycho and Gabe (I don't know their real name... that's right nested parenthesis... it's a code monkey geek thing) of Penny-Arcade after they met you at a convention in Seattle.) and it sparked my interested in that book but I can't find it anywhere, which is depressing.

Brit isn't currently being published but the three books that have been out for a while are available for sale at www.khepri.com so they should be relatively easy to find.

You can now get collected editions of BRIT at the Skybound store: https://store.skybound.com/collections/brit-comic

I am quite shocked that no one has pointed out that you have the best letters column in all of comicdom. I'm pretty sure it's the best letters column in my entire history of reading comic books. It's amazing that you are able to publish and actually answer that many letters in a month. Reading all of those letters takes me forever, but I'm determined to do it every month. Between the letters and covers I'll never settle for another TPB.

That's the idea.

Don't ever do color. Never. I somehow managed to convince my art teacher to let me do an independent study where I draw a comic book. Nothing fancy, nothing I'm ever going to try and sell, just something I'll put up on my website just so I could say I did it. Anyway she asked me to bring in samples of B&W comic book art I liked so I brought her Sin City and The Walking Dead. (Samples of both Moore and Adlard) She asked me what I liked about the Walking Dead, and I told her "I like that it's pretty... and has zombies... cause zombies rock." I tried to convince her she should read it but once I started explaining the storyline to her she just looked at me like I was weird... more so than she normally does, which when you are dealing with a hippie art teacher is really quite the accomplishment. Consequently - in case you were wondering - when she asked me what I liked about Sin City and I told her, "I like that it's not pretty."

In response to a letter I read in Issue 15:
See Simon Pegg isn't actually rich. When he

writes you telling you that he's making millions and billions, well that's a desperate cry for help cause he's actually poor. You have to realize that when you take American dollars and convert them to British pounds a million American dollars is the equivalent of roughly 45 pounds or something. That's hardly enough to buy a video game. Poor guy. I hear he is supposedly making a sequel to Shaun of the Dead though so yay for that. I totally need to get a cricket bat now because of that movie.

Don't let his appearance fool you. That limey brit is RICH!

In response to a letter I read in Issue 16:
Bikers are good people, not all of them are alcoholics. From age 7 on up I would hang out with my uncle's biker gang and most of them wouldn't touch booze, so much so they had their monthly meetings at donut shops and drank coffee. He was in a biker gang comprised of Vietnam Vets, and trust me when I say these guys could survive an apocalypse. If they could survive a war I'm sure they could survive an apocalypse longer than most. I highly doubt they'd turn into dicks afterwards and start gutting people for no reason.

You've been duped. I'm telling you. That WASN'T coffer and those WEREN'T donuts. Show me a sober biker and I'll show you a leprechaun.

This might seem a little scatterbrained, but I'm trying to get a lot of ideas out here, I've been meaning to write you for a while but I think that's everything. You keep writing, I'll keep buying and reading.

Jesse Mrozowski

So I'm responding INSIDE the letters now. BIG DEAL. The way Bendis does it in Powers makes the letters and responses really easy to follow. There's nothing wrong with copying his style. It works for Brubaker.

Hey Robert!

I know we've already talked several times but here's a formal note for your Letter Hacks column. TWD is, after all, my current favourite comic and has been since the first issue so it's about time I wrote in. First off, I should say on record that you've got one of the most solid stories about the living dead that I've read since Matheson's I Am Legend. High praise indeed but you've earned it because you've got an engaging story and then you have gore, in that order, something a great deal of filmmakers and writers are sorely misunderstanding these days. And yes, I know I Am Legend is about vampires but it is the genesis of all modern zombie movies since George Romero has openly stated he stole the idea for Night of the Living Dead from Matheson's novel. It's about the dead coming back to life inexplicably and infecting and consuming the living, now let's move on.

So if Romero stole from Matheson and I'm stealing from Romero... that makes it okay... doesn't it?

Storytelling is all about character. I Am Legend is about Robert Neville. The undead are, of course, a massive part of it, but they are secondary to the one human element. Now, don't get me wrong, my license plate says ZOMBIES and I have a Day of the Dead tattoo sleeve on my entire right arm and I love gore more than the average person but zombie tales are, ahem, brainless unless you care about the characters. In fact, there was an entire issue without any zombie action at all and I daresay anyone even noticed; that's the sign of a solid story. This would also be the difference between Romero's Dawn of the Dead and Snyder's MTV-style, undead epileptic fit of a remake. The latter boasts too many one-line-spouting fist-magnets that no one could give a fuck about whereas, in Romero's flick, the audience genuinely freaked when Roger got his leg chomped climbing into the truck with Peter, for example.

Your book succeeds where Snyder's movie didn't in my opinion, it manages to introduce new characters frequently, but you seem to always understand their purpose. Or maybe you don't and figure it out as you go along, but nevertheless, no characters are ever wasted.
(I think you're forgetting Rachel and Susie)
And when they are, they're wasted in style!
(oh, never mind) I should say, whoever this slasher is that's decapitating little girls in your comic at the moment echoes another brand of horror beyond the zombie sub-genre and, quite frankly, I'm surprised and very pleased about it. In a world that's overrun by monsters, they're trapped inside with the human variety - the most unsettling kind. Very nice.

My point is, your book is never predictable and more fun than any zombie movie I've seen since Day of the Dead, and that's saying a lot, since the competition's been heavy and Day of the

Dead is the Mount Rushmore of zombie flicks. In short, Right. The. Fuck. On.

Love and buckets of blood,
Jovanka (Jen) Vuckovic Managing Editor
RUE MORGUE MAGAZINE

Good to hear from you, Jen. I've gotta say I disagree. I think Shaun of the Dead is the most fun, entertaining, and compelling zombie ANYTHING since Day of the Dead. Although, I think you may be a bit more of an expert on the subject, so what do I know?

Hi bob

You sly goose! After reading the end of Walking Dead 16 it surprised me that Thomas WAS the murderer, I thought it would have been too obvious for it to be him but there it was. I also suspected Dale since he decapitated a zombie with a axe in issue 3 and lost his wife before he was introduced but he looks to be just what he is a generous elderly old man.

It's good that you have no plans to show any origin to the plague because that is besides the point, the point should always be story and characters it would be good to hear their theories though its likely they'd asked why in the beginning.

I am really pleased you made it clear that ALL deceased with brain matter turn into zombies, thanks to Resident Evil, 28 Days Later and Dawn Remake people always assume its a infectious plague passed on by bites. I think it starts out where all the dead rise and then months or years later, the zombies still exist, their bites still turn you but the dead stay as good old inanimate corpses.

Dan

See, I was right--it was so obvious... I fooled you. Sigh. I'll try harder next time--I promise.

Man!

It's fun to be following a monthly book again. I haven't had any comics to look forward to on a regular basis since I was maybe 14. So you had to go and make it the accountant. I had my heart set on some vicious serial- killer type hiding out in another wing of the prison just collecting zombie heads for company. Oh well. Please please please, when the bandits or other living bad-guys or whoever (bikers are kind of played out, though) show up, give them weird zombie-body-part trophies. Like necklaces of animate heads. That would be fucked up. Talk to Adlard about it. I wanna see him draw that. Speaking of Adlard, the last page of issue 15 was one of the single most affecting images in the series so far, as good as the panel where Rick and Glenn go into Atlanta and encounter all those zombies piled around the tank. I remember his X-Files work. He's gotten incredible. So some quick, conveniently numbered suggestions for how you should be doing your job (besides the above)-

1. Can we see a zombie Donna? Or is there enough of her left?

2. Child Zombies. I think I saw one in №16, but it could've been a midget...

3. Give Carl more opportunities to use his gun. He's a good shot.

4. Seriously, the popular demand seems to be mounting. Have the guys loot an abandoned Wal-Mart.

5. Kill off somebody important soon. In the shittiest way possible. I mean it. Make us all cry.

Thanks for the legitimate reason to start hanging around comic shops again.

Ian Dennis

1. This isn't the kind of book where dead characters keep popping up as zombies. Who KNOWS what happened to Donna...or Jim. I'd rather not see them again.

2. They're around... you just have to keep an eye out for them.

3. That kid's just lucky. He'll be shooting his gun again, eventually.

4. We'll see.

5. Tyreese falls in the Sarlacc pit next issue, promise.

Dear Funk Gang,

I climbed on board the walking dead

bandwagon with issue № 8. Now that I am up to issue № 16, it's still great to be on board. Great artwork, covers, and stories in them all!

I would like to talk briefly about the covers by Tony Moore. From an artistic point-of-view, I feel that issues 8, 9, and 16 are the best so far. Issue №8; You show us the effect of ice and snow on zombies. I cannot recall any media, including movies and comics, that deals with this area. Very nice thoughts! By the way, the simple, open design of this cover caught my eye on the comic rack. Issue №9: A reflection in a zombie eye- beautiful idea! The eye is scratched, glazed over, covered with decay and a big fly....yummy! It looks like Rick is getting sneaked up from behind by this zombie. Issue № 16: Best illustration of zombies...period! I noticed something usually forgotten in Zombie drawings. The fingers, fingernails, teeth, mouth, and upper shirt are covered in a brownish, reddish color. This means they found some previously "alive" folk sometime in the past to munch on...nice inclusion. The rest of their bodies are done well with pale blue skin and pale eyes. I loved the details of flies swarming them too.

As far as the artwork inside (by Charlie).... wonderful! Charlie's work in issue №16 is showing some new twists. More facial expressions, viewpoints, and even more contrasts. He is really starting to find his niche and personalize these characters. I love it.

As far as Thomas Richards being the, um, "head-cutter" in №16...no surprise there Robert. It's always the quiet, polite ones, ain't it? He wasn't in prison for tax fraud was he... probably more like serial killing? Just goes to show Rick's gang probably should do a more thorough background check next time before staying with a new group.

Let's hope...

I always get worried that the stories will get boring and I will lose interest in buying new ones. This has almost happened a few times. The group starts talking (blah,blah,blah), the group gets angry at each other(blah,blah,blah!), someone gets killed (ho-hum). Some new ideas come in though to keep me reading... yeah! In short, keep up the good work. Okay....now for some interesting thoughts:

1. Even if zombies could happen, rigormortis (which is where the blood pools up in the lowest part of the body after death because it no longer pumps through the body's system) would set in. This means the muscles would seize up and eventually lose all mobility. Sorry guys...no moving zombie is possible.

1. You can't pick and choose what's realistic and what's not. In my book once the dead is up and walking, it's all thrown out the window. Who KNOWS how that works. Rigormortis doesn't seem to be a problem.

2. When you get to issue № 75 and start to write in the purple aliens with laser beams, don't forget the other nice suggestions: A. Talking Owls B. Invincible "crossovers" C. Tyreese flying like a helicopter In fact, put them all in a wrestling ring "death match" with a tag team of zombies. My money is on the talking owls....that would be a "hoot" if they win.

2. A "hoot!" GROAN! Actually, I think the suggestion was Tyreese FLYING a helicopter, but seeing him fly LIKE a helicopter seems much more interesting. I am counting the days until issue 75.

3. I guess I am the only one who bought the "Dawn of the Dead" remake. Zombie's that run? Zombie's that climb and jump? Zombies that increase in population to thousands and thousands? Now that's really scary! C'mon, admit it...you guys feel these new zombies would upset your "fantasy world". No more walking around and shooting slow witted zombies and raiding shopping malls at leisure. Too bad!

Till the next zombie attack.....
Tracy Kent

3. You don't have a chance with running zombies. It's better if the hero has a chance. I don't HATE running zombies, I just prefer the slow ones. Besides, how would they move that well with rigormortis and all that?

Dear Robert,

Well, first we get the general praise out of the way. I jumped on board with the first two trades (bought them both together, thanks to their fabulously low price), and I've bought every issue since. It has bumped Ex Machina from my favorite slot, and has inserted itself firmly into my all time favorite list. Every issue I've read has evoked a strong

emotional response from me, something that is becoming increasingly rare across all forms of storytelling. Your dialogue is masterful, and "sounds" very real.

Now, on to more specific praise. Issue №16, while not my favorite (issue №14 holds that honor), was still absolutely fantastic. I was happy beyond words to see that Tyreese survived, and his speech about his daughter nearly brought a tear to my eye. I was also "pleased" to see that I had guessed the identity of the decapitator correctly. (COME ON, who DIDN'T?) I knew that creepy Thomas was up to no good the moment I laid eyes on him. I guess I should be used to these heart stopping cliffhangers by now, but they keep catching me off guard.

Special kudos to you for your excellent characterization. Most people will list Tyreese or Rick as their favorites, but mine go a little more offbeat. My faves are Carl and Sophia. The scene where Sophia asks Carl to be her boyfriend was so cute it made me physically weak.

I bet you like Disney movies too, don't you?

Please keep up the great book, I'll buy it for as long as you keep cranking them out.

Brian Clark Chicago, IL

P.S. Lighten up on Herschel, will you? You've been a real son a bitch to him.

Hershel's almost out of kids, so one way or another he's bound to stop losing them y'know? I think things will be looking up for Hershel real soon, but that's probably a lie.

Dear Letter Hacks,

I was out of the comic book world for about 10 years until I picked up Wizard Magazine 160 and read their article on TWD. That weekend, I made the trip into town to see if the local comics store had any issues. The kid behind the counter handed me both the paper trades. I read them both that night, fell in love with the story, the art and the characters. Later that week, I read them again at work. I proceeded to go back to the store, bought issue 14, ordered 13 and signed up to have the book pulled for me when they come out.

I can honestly say that I am hooked and find myself wondering what will happen next. I have my roommate hooked and even the girlfriend is reading the book now.

The art in this book is like none if have ever experienced before. When the action hits I find myself reading faster. When the book slows, I read slower. I can really make a connection. One thing I don't understand is why Hershel is getting such a hard time from your readers? There the guy is, on his own property, wife gone, an undead son in the barn, 10 mouths to feed, a limited amount of food and his not so bright neighbor shoots some kid. He did what was morally right in the situation and saved his life. He even allowed a group of very hungry strangers stay on his property, feeding them, and keeping them relatively safe while the boy healed up. Then they have a zombie wander by and the hotshot cop wants to kill it while Hershel believes that it can be saved. The man proceeds to lose two more of his kids and if that's not enough the hotshot cop thinks he's a permanent resident and start making demands to just move in on the food and family that Hershel has obviously worked his whole life to attain.

See, Hershel's not a bad guy. I think he's got more than enough reader sympathy these days, though.

I really felt for the guy and never thought that Rick and his group were welcome the whole time. Why they thought they were, seemed a bit selfish.

I like how Hershel managed to bounce back mentally, apologize to Rick and decided to come to the prison with everyone. He even starts to work on the soil to plant food to feed everyone. Then the guy loses two more children. I'm surprised the poor guy hasn't snapped yet! I love the Hershel character, he seems like one of the more realistic of the bunch, I hope he's around for a while. Someone has to think long term and he knows how to grow food, I hope the others realize this.

A couple questions...

1) Why doesn't anyone seem to think about using propane grills? We always see people building a fire to cook their food or just not cooking at all. Propane grills and propane should be easy to find and its a great way to cook. You'd think that there would have been one on the camper...

Dale was all out of propane and they haven't been able to find more.

2) Why don't we see people reading more educational books? I know that if I were in the situation I would be trying to find as much information as I could that may come in useful. Survival guides, farming, delivering a baby, first aid, etc.

They haven't found a bookstore yet--if only the prison had a library...

3) Are they going to make an ammo run anytime soon? When Rick and Glen made their run into Atlanta, they filled up a shopping cart and had to ditch that. How many guns and how much ammo could they really carry while running for their lives? Then they had to teach everyone how to shoot, which would have eaten up all kinds of ammo. You touched on this after they cleared their way into prison, but they have got to be almost out of bullets.

Keep up the great work!

Thanks,
Mike Gineman

3) They are, in fact, almost out of bullets, which I think has been mentioned a couple times by now. Although, if you're recall, Glenn and Rick made it out of Atlanta with most of the ammo they took.

Dear Robert Kirkman,

I just got into comics last year, when I picked up some trades on a whim. I heard a lot of great things about the Walking Dead, and ended up buying the first two trades in December. I inhaled them, and have been reading the individual issues since 13, anxiously awaiting my next fix. You had me worried with issue 15, leaving me hanging on the fate of my favorite character, Tyreese. Thankfully you gave him the coolest moment so far in the series when Rick finds him in issue 16. I was a little disappointed that you revealed the killer so soon, I was looking forward to the tension building as more people are dying and accusations are flying. However I'm completely confident that the direction you're taking the story will be far more exciting.

Like many other fans I was a little disappointed in Charlie Adlard's replacement of Tony Moore. At first glance Adlard's art seems simpler and duller. However over these past 10 issues with Adlard on board, I have come to really appreciate his storytelling abilities. Take for example issue 14, bottom half of page 4, where the inmates are confessing their crimes. With these four panels Adlard is able to fully convey each of the inmates' personalities. In fact the way he draws their eyes pretty much sums them up. That is talent.

I have a couple of questions on the series, hopefully they haven't already been asked:

1. Any chance of Adlard, Rathburn, or Moore making an appearance in Letter Hacks, commenting on and answering questions related to the art?

These things are done so last minute it would be impossible to grab them on a whim, but if there were ever a specific question for them I'd probably hunt them down for an answer.

2. How much of what you have planned for the characters and story do you share with your artists? Are they finding out as they receive your scripts, or do you tell them everything you have planned?

I chat with Charlie and Cliff on the phone about the grand scheme of things from time to time. They know most of the big stuff that's going to happen. Most of the little stuff that happens in the issues isn't even known to me until I finish the script so they're not kept in the dark very long.

3. Which deceased character would you most like to still be able to write about?

Isaac Milton

I have no regrets. I liked Jim a lot, but hey... it was his time to go.

And that's it for letters folks! I hope you're happy, because I finally sat down and made those goddamn character sheets for you. Now you can totally look at characters faces and see their names under them. I probably won't be running this every issue, because taking up six pages in every issue with this seems kinda stupid, but we'll be running updated versions from time to time. ENJOY!

There's now a Walking Dead wiki for all that.

See you next month!

-Robert Kirkman

NÚMERO 18

SALA DE MONTAJE

con Robert Kirkman

TWD 18

(1) ~~GRAN PRIMER PLANO DE LORI ESO YA LO VEREMOS!~~ LORI CON CARL -- ASUSTADO ¿PAPÁ ESTÁ LOCO?!

- GRACIAS, ALLEN.

NO, ESE HOMBRE ERA MALO. ¿MALO COMO SHANE? ¿VA A VENIR A MATARNOS?

(2) RICK ENTRA. AHORA NO, RICK.

(3) DÉJAME VER A MI HIJO! AHORA MISMO NO QUIERE VERTE... AMPLIO PRIMER PLANO DE RICK.

(4) DALE CON ANDREA. PRIMEROS AUXILIOS... OJALÁ HERSHEL PUDIERA AYUDAR.

(5) VEN A RICK... HOLA, RICK... VEAMOS ESA MANO.

(6) HERSHEL PEGA A BILLY -- "¡RESPETA A TUS MAYORES!"

(7) RICK SUELTA A DEX.

(8) RICK ENTRA. HERSHEL -- LE PILLAMOS.

(9) VAN LOS DOS.

(10) ANDREA + DALE CHARLAN DE MARCHARSE EN LA CARAVANA -- DE IRSE SOLOS.

"NO PODEMOS ACEPTAR LO QUE ÉL NO ESTÁ DISPUESTO A DARNOS."

(11) TYREESE + GLENN LO HAN METIDO EN EL CONGELADOR -- SACADLO, QUE SE ASFIXIE ES DEMASIADO BUENO. "TE PERDONO." "HERSHEL -- DE TODOS MODOS VAMOS A AHORCARLE."

"QUIERO VERLO."

PATRICIA VIGILANDO A TYREESE.

(12) GLENN + TYREESE LE ENCIERRAN EN LA CELDA "VOY A VER A MAGGIE."

(13) PATRICIA LIBERA A THOMAS. "NO PUEDO DEJAR QUE TE MATEN." "VI DONDE GUARDABAN LA LLAVE."

(14) THOMAS AGREDE A PATRICIA. LLEGA LORI.

(15) MAGGIE SALE DE SU CELDA CON GLENN -- PELEAN.

(16) MAGGIE MATA A THOMAS -- "AHORA ME SIENTO MUCHO MEJOR."

(17) RICK -- TYREESE, HERSHEL SUBEN CORRIENDO.

(18) ARROJAN A THOMAS A LOS ZOMBIS.

(19)

(20) -- ANTES DE QUE DECIDÁIS QUE QUERÉIS COLGAR A ALGUIEN DE UNA SOGA.

(21) DEX Y ANDY SE MARCHAN -- AXEL SE QUEDA.

(22) ~~LORI: QUIERO EL DIVORCIO!~~ A TODA PLANA DEXTER + ANDREW DEJANDO LA PRISIÓN.

NO QUEDAMOS MUCHOS -- NO PODEMOS SEGUIR MATÁNDONOS LOS UNOS A LOS OTROS.

HERSHEL AYUDA.

NOSOTROS HEMOS CUMPLIDO NUESTRA CONDENA -- SUPONGO QUE ES HORA DE QUE VOSOTROS CUMPLÁIS LA VUESTRA.

1. PROFUNDIZAR: HERSHEL + BILLY

Muy bien, antes que nada, echad un vistazo a la trama en la página anterior. Eso es el CAOS.

Este número fue importante, en lo que cambios se refiere. El primer gran cambio... de acuerdo con la portada, iba a haber una ejecución en la horca en este número. Sí, ese era el plan. Originalmente iban a ahorcar a Thomas como es debido "colgado de una soga". Iba a ser una ejecución al estilo del Viejo Oeste. En algún punto del camino, mucho después de que la portada estuviera dibujada, decidí no hacerlo. ¿A lo mejor para darle a Maggie un gran momento?

Pero el cambio más importante... y todo esto queda bastante claro si habéis leído los números anteriores con esto en mente (especialmente el último número), ¡es que este número tenía el objetivo de conducir al "divorcio" de Rick y Lori! Eso iba a ser el gran colofón del cómic №18 y el final del volumen recopilatorio №3.

Me fascinaba muchísimo el concepto del divorcio apocalíptico. ¿Qué pasa cuando dos personas quieren terminar su matrimonio en el apocalipsis? No hay abogados. No hay cortes. Nada para hacerlo oficial. Nadie que medie legalmente en la separación. Así que, ¿decidís que ya no estáis casados y seguís con vuestras vidas? ¿Cómo va eso?

Rick se había opuesto a los deseos de Lori y le había dado un arma a Carl. Había empezado a tomar un montón de decisiones de manera unilateral sin consultarla, y la mostrábamos cada vez más enfadada por eso. La decisión de colgar a Thomas es la gota que colma el vaso. Simplemente no podría soportarlo más, y el plan era que tuvieran una tremenda gran discusión, que condujera a la última página, que sería un gran primer plano de Lori Grimes diciendo, "quiero el divorcio."

¿En serio? ¿Qué? ¿Cómo? ¿Qué significa eso? ¿A dónde lleva eso? Estaba muy emocionado de explorar la historia emocional que surgiría a partir de entonces.

Pero mientras escribía la "pelea", el diálogo no funcionaba. Sentía que obligaba a Lori a decir cosas que su personaje no diría lógicamente, opiniones que tendría que haber basado en el personaje que había construido que fuera. Fue una experiencia profunda como escritor. Me di cuenta de que me estaba cargando un personaje para que se adaptara a una trama. ¿Y sabéis qué...? Echando la vista atrás, ¿acaso habría sido una trama tan interesante? ¿Un divorcio apocalíptico? ¿En serio, Robert? ¿En qué coño estabas pensando?

Así que, después de haber planeado todo el número, cambié los planes. Dejé que los personajes dictaran la historia y no al revés. Rick y Lori llegaron a un entendimiento razonable... y terminamos con un final abierto... lo que hizo que el final del tercer volumen fuera un poco raro, pero era aceptable, ¿verdad? ¿Verdad?

Notas de página:

1: Primer plano de Lori: ¡Eso ya lo veremos! Una respuesta directa al "Vamos a ahorcarle." de Rick del último número. ¡Hasta la primera escena cambia!

2-3: Claramente, esta era originalmente una escena mucho más acalorada en la que Carl no quería ver a Rick porque le tenía miedo, y Lori impidió que Rick viera su hijo.

13: "Vi donde guardaban la llave." A veces hay cosas en la trama que sientes que necesitan explicación, como saber cómo Patricia consiguió la llave de la celda de Thomas.... pero cuando estás escribiendo el guion, te das cuenta de que es algo tedioso y no es necesario mencionarlo.

15-18: Toda esta parte fue más o menos según lo planeado. Es un tanto raro lo estrechamente que esta parte sigue la trama.

19-20: Creo que cuando llegué aquí supe que tendría que cambiar las cosas, así que dejé hueco para pensar en algo en el guion.

21: Originalmente, Dexter y Andrew iban irse sin más de la prisión voluntariamente. El "Nosotros hemos cumplido nuestra condena, supongo que es hora de que vosotros cumpláis la vuestra", para la página 22 iba a ser su última frase antes de salir de allí.

22: Lori: "¡Quiero el divorcio!" Esto lo taché DESPUÉS de empezar a escribir el guion. Después de reescribir la discusión inicial entre Rick y Lori, supe que el final cambiaba. Así que volví a la trama y elaboré un NUEVO final en el que Andrew y Dexter se fueran.

Y en algún momento, me di cuenta de que no se marcharían... querrían quedarse y quedaba más dramático hacer que obligaran que Rick y Compañía se fueran. Así es cómo quedó el final del cómic. Todo este número fue un cambio tras otro, que llevó al producto final. No muchos números han sido tan caóticos entre bambalinas, pero hubo una cuantos en el camino. ¡Tiempos felices!

PORTADA
JASON LATOUR

"Di que puedes ayudarme a entrar en esa prisión."

DAVID FINCH

CHARLIE ADLARD

TONY MOORE

ARTHUR ADAMS

JULIAN TOTINO TEDESCO

MEL MILTON

NÚMERO 19

¡DISPONIBLE 21 DE JULIO, 2021!

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La *PRESENTACIÓN DELUXE* de la épica del horror de supervivencia, contada nuevamente a todo color... comienza aquí.

PORTADA ORIGINAL DEL NÚMERO 18 DE *TONY MOORE*

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